

# The Shakespeare Newsletter

Vol. VIII:3

"Knowing I lov'd my books, he furnish'd me . . ."

May, 1958

## HRH Princess Margaret To Attend Canadian Stratford Festival July 31

Stratford, Canada's 6th Annual Shakespearean Festival opened its 12-week season on June 23 with *I Henry IV* directed by Michael Langham. *Much Ado* under the same direction followed on June 24 to be followed by Douglas Campbell's production of *The Winter's Tale* on July 21.

Eileen Herlie the leading lady and Charmion King are new additions to the noted company of Shakespeareans which includes Christopher Plummer, Douglas Campbell, Douglas Rain, William Hutt, and Jason Robards, Jr.

Latest information reveals that ticket sales are exceeding last year's record with *IHIV* slightly in the lead.

Details of the varied festival program are given on page 12 of the April issue.

## Colorado Festival Plans

The first Colorado Shakespeare Festival which runs from August 2nd to 16th at the University of Colorado, Boulder, is the outgrowth of years of preparation during which an annual Shakespeare play has been a regular feature.

*Hamlet* will be directed by Executive Director J. H. Crouch of the University, *Julius Caesar* by Hal J. Todd of Idaho State College, and *The Taming of the Shrew* by Gerald Kahan of the Sheboygan Players. The plays will be presented on successive nights on an outdoor stage designed by the noted Elizabethan theatrical scholar George F. Reynolds a Professor Emeritus at the University.

## "Theatre in Education" Tour

The "Theatre in Education" group organized by Lyn Ely three years ago and now under the sponsorship of the American National Theatre and Academy completed a tour of twenty-five New York and Connecticut high schools on April 18. A preview in New Jersey on March 14 preceded the tour. Scenes from *A & C*, *Hamlet*, and *Much Ado* were interspersed with narrative text supplied by Marchette Chute, noted biographer of Chaucer, Shakespeare, and Jonson. The group does Shakespeare only.

## 91 Nations Honor Bard

The flags of 91 nations were unfurled at Stratford-upon-Avon on April 23 to celebrate the 394th Anniversary of the birth of William Shakespeare. The flag of Malaya was first unfurled this year. Most of the nations sent representatives to the ceremony. A reception at the Memorial was followed by a luncheon and a parade to the birthplace, King Edward VI School and Holy Trinity Church where hundreds of floral tributes were heaped on the grave. A Birthday performance of *Twelfth Night* completed the day's festivities.

## ASFTA Begins Fifth Season; Teachers & Directors Program Scheduled

After ten days of previews the 5th Annual American Shakespeare Festival Theatre opened in Stratford, Connecticut, on June 19 with *A Midsummer Night's Dream* and is alternating nightly with *Hamlet* until July 19. On July 20 *The Winter's Tale* will be added to the repertory which runs until September 14. Full details are presented on page 21 of this issue.

The Academy for classic actors begins its twelve-week summer session on June 24. A five-week Teachers and Directors Program is scheduled from July 21 to August 23.

The plays are under the artistic direction of John Houseman with Jack Landau acting as co-director. Eva LaGallienne, Fritz Weaver, Hiram Sherman and Earle Hyman are among the noted names in the cast.

## NYC's Summer Festival Plans

The New York City Shakespeare Festival which offers free performances on a 46x41 outdoor stage is preparing *Othello* to open in Central Park on July 2. If sufficient funds materialize *12th Night* will open on August 12 and run to Sept. 1. William Marshall is scheduled for the title role in the 2000 seat theatre.

The play will be shown briefly in Philadelphia beginning June 16.

The Festival group has won seven awards recently. The latest was the Newspaper Guild's Page One Award in Theatre."

## Oregon Festival Completes

### Canon in 18th Season

Advance ticket sales for the 18th annual Shakespeare Festival at Ashland, Oregon, are the highest in its history. The coming Festival has been extended to six weeks during which time it is possible to stay four days and see four plays.

The season opens with *Much Ado* on July 28 and is followed by *King Lear*, *The Merchant of Venice*, and *Troilus and Cressida*. The season ends on Sept. 4 With the production of *T & C* the Festival becomes one of the few groups in the world to have performed the complete Shakespeare Canon. The plays will be directed by Producing Director Angus Bowmer, James Sandoe of the University of Colorado, and Richard Loper of Stanford University.

The Festival has grown from a three day community event to the 39 day season of today.

The Institute of Renaissance Studies will once again offer a series of courses accredited by Stanford University and Southern Oregon College.

## San Diego Reminder

*Much Ado*, *Antony and Cleopatra*, and *Macbeth* are the three plays being offered in San Diego's Old Globe Theatre this summer.

## Open Stage at the Toronto Festival



## Earle Grey Festival Celebrates 10th Season

The Earle Grey Shakespeare Festival whose ten years of activity make it the oldest Shakespeare Festival in the British Commonwealth outside of the United Kingdom this season with a five week season running from June 30 to August 2.

The current season will open with *King Lear* and be followed by *As You Like It* on July 14 and *The Comedy of Errors* on July 28. Producing Director and Founder of the Festival Earle Grey believes the last named play is probably a premiere for Canada. Fifteen plays have been produced in the ten consecutive festivals.

The plays will once again be presented on the outdoor stage in the

Quadrangle of Trinity College, University of Toronto. Earle Grey will direct each of the plays and undertake the role of Lear. Mary Godwin (Mrs. Grey) will play Rosalind.

Several Elizabethan song and dance programs are presented gratis during the Festival.

The Company has toured widely in the Canadian provinces after the close of the season.

## 99th Season at Stratford; New University Drama Festival

*Romeo and Juliet* and *Hamlet* directed by Glen Byam Shaw, *Twelfth Night* directed by Peter Hall have already opened at Stratford. *Pericles* directed by Tony Richardson enters the repertory on July 8 to be followed by *Much Ado* directed by Douglas Seale on Aug. 26. Michael Redgrave (*Hamlet*), Dorothy Tutin (*Juliet*, *Ophelia*, and *Viola*), Googie Withers (*Gertrude*), and Richard Johnson (*Romeo*) are members of the cast.

A new open air University Drama Festival under the auspices of the Memorial Theatre opens on July 28 and runs to Aug. 16. The Oxford University Dramatic Society is offering Dryden's *All for Love* directed by Nevill Coghill. The Bristol University Drama Department will present Robert Green's *James IV* directed by Glynne Wickham, and The Cambridge University Marlowe Society will present Marlowe's *Edward II* directed by Tony Richardson. The 500 seat theatre will be on the bank of the Avon between the Memorial Theatre and Holy Trinity Church.

## Gielgud Coming To Canada And U. S.

In his first visit to North America since 1950 Sir John Gielgud will open in the Stratford Festival Stage in Canada on Sept. 20. He will present an anthology of readings from Shakespeare called "The Ages of Man." The program will also be seen in Toronto and New York.

## Hofstra's 9th Festival

Hofstra's 9th Annual Shakespeare Festival (April 25 to May 3) featured *Hamlet* starring William Hutt of the Stratford Shakespearean Festival. The "replica" Globe was this year set up for the first time in Hofstra's new million-dollar Playhouse. Dr. Bernard Beckerman directed.



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## Stage vs. Study

When we dared to suggest in our last editorial that Shakespeare was not for the stage but for all time we mentioned some illustrious critics with similar feelings to show that we were not alone in our thinking. That the stage can give nuances difficult to perceive in reading is just as obvious as the fact that a stage production can hardly ever give the reader the depth of feeling and insight that a quiet reading can. It is for this latter reason that one of our professional friends refused our invitation to a performance of *Coriolanus* about six years ago with the comment that stage productions seldom if ever lived up to his expectations. We are sure that many of our readers feel likewise.

But yet we never miss a performance. Even bad Shakespeare is interesting for comparative purposes.

The objections center around the reading and interpretation of the lines; setting, costume, and stage business; and the treatment of the text.

David S. Houston, a long-standing member of the Shakespeare Club of New York City writes: "Why should actors have a special license to inject their personalities and interpretations of the plays and call them Shakespeare's? To tear a passion to tatters and call it acting! . . . Shakespeare's plays were written to be read, as well as acted." Peter Allen of New York City, a former Contributing Editor of *The Shakespeare Newsletter* writes: ". . . can anyone doubt that Shakespeare would be amazed at the idea of wanting to keep his plays off the stage? The problem is not stage vs. library, but how to do the best in both. Bowdler and others have done just the same kind of damage—and Lamb should be the last to complain!"

Naturally none of us want to keep Shakespeare off the stage; but we do want to see an unadulterated Shakespeare; one that follows the text, one that does not relocate the setting to make it more acceptable (19th Century England or the American Southwest) to the tastes of the costume designer; one that does not offer private oedipal interpretations of a character in a tragedy in which he cannot make up his mind, or of a Proteus who knew Valentine was watching the "betrayal" and was merely playing a joke on his friend.

We are among those who believe that Shakespeare needs no rescue; that the play is its own excuse for being; that if the new device is the only reason for a new presentation, then Shakespeare is less than we believed him to be.

The British actor and producer Peter Hall has another reason to attack current productions. Acting is not what it should be because the stages are inadequate. Speaking at the birthday celebration in Stratford on April 23 Peter Hall declared that "All actors wanted to play Shakespeare properly, but if they were to entertain they had to play with an intensity and volume that would have horrified Shakespeare. His whole aim had been an intimate theatre." Because theatres are no longer intimate, actors have to adopt a style of playing that is "against our convictions." Mr. Hall has the remarkable "dream" that the town and Shakespeare Memorial Theatre "will become very rich . . . so that we will be able to pull the present theatre down and build a new one in its place." (The italics

## THE ITINERANT SCHOLAR

At the Southeastern Renaissance Conference, University of North Carolina, April 25-26:

'Parting' and Justice in *Romeo and Juliet*

H. E. Cain, Catholic University of America

Data is presented from contemporary literature on duelling and from English legal records to indicate that the practice of "parting," as Romeo parts Tybalt and Mercutio, was widespread and regulated by law. From an examination of the source of *Romeo and Juliet* and of the text of the play in the light of the legal background it is concluded that Romeo's motives are ironically misunderstood and that his part in the fatal fray is unjustly turned against him.

Tybalt's Exit in *Romeo and Juliet*

George Walton Williams, Duke University

At Tybalt's exit in *Romeo and Juliet*, III.i.93, the authoritative second quarto prints in the lateral center of the page the line "Away Tybalt." The line has been regarded as an exit direction by all editors and has been emended in favor of the descriptive direction from the speech. A search of substantive editions discloses no comparable use by Shakespeare of

bad first quarto. Greg has conjectured in his *Shakespeare First Folio*, and the evidence suggests that the words are not a direction but a speech. A search of substantive editions discloses no comparable use by Shakespeare of "Away" meaning "Exit" in a stage direction. A search of all dramatic texts set by the compositor of *Romeo and Juliet* similarly reveals that "Away" meaning "Exit" is found nowhere else in his work and that the lateral centering of the words is distinctly uncommon. Almost all the other exit directions set by this compositor are located near the right-hand margin of the page.

As the expression "Away Tybalt" is anomalous as an exit direction in wording and location, the conclusion is drawn that the words are not a direction but a speech. (An analogy occurs in V.iii.71 where the compositor has again mistaken a speech for a direction.) If the words are a speech they are spoken by Petruchio whom an earlier stage direction lists as entering with Tybalt. Petruchio's command to Tybalt then provides a nice literary parallel to III.i.137 where under identical circumstances Benvolio gives Romeo the identical command, "Romeo, away."

## Shakespearean Alterations—Manchester Style

William Green, Queens College, NYC

The Library Theatre of Manchester—one of England's leading repertory companies—presents two Shakespearean plays during the course of each season. The choice of these is usually determined by an unofficial liaison between theatre and education: The Library Theatre selects the plays from those which the educational authorities have assigned for study for the General Certificate Examinations (roughly equivalent to the New York Regents' Examinations).

The Library Theatre, a non-profit professional repertory company, operates on a strict budget which precludes unlimited hiring of actors for plays demanding large casts and great pageantry. The small proscenium stage and three hundred-seat auditorium of the Manchester Central Library offer further limitations. And the fact that a four-week run is held to means that box office receipts cannot be increased by extending a hit or losses reduced by shortening the run of a flop.

Instead of acting as deterrents, these factors have stimulated David Scase—now in his third year as resident director—to produce some noteworthy Shakespeareana. Scase, as might be expected, has been forced to make alterations in the plays. Two principles seem to guide him here: 1) a consideration of the physical limitations of his stage and company, and 2) a desire to make the plays as theatrically effective for a modern audience as he can. An examination of his treatment of last season's two plays will give insight into his methods of changing the text.

Faced with the problem of "In little room confining mighty men" for the production of *Henry V* during February, 1957, Scase brought forth a tense, fast-moving drama which concentrated on studying the character of Henry—on revealing him as "the mirror of all Christian kings," the "the star of England." To do this, Act IV primarily went under the knife, with the resultant sacrifice of the scene between Pistol and the French soldier.

With every member of the company doubling—and redoubling—roles, Scase even dared to eliminate Captains Macmorris and Jamy. In

are ours.) Neither the audience nor the critics listen with intelligence and acuteness being solely impressed by the attractive costume and the becoming voices of actors who seldom knew the meaning of their lines. If the actors spoke with the proper subtlety, he concludes, the critics "would immediately say that it was a non-Shakespearean production and a non-Shakespearean style."

We wonder what might be accomplished by an annual International Conference of Producers and Directors of Shakespeare.

terms of the tautness of this production, the excision can be condoned. The same lack of excess personnel led Scase to abandon any attempt to portray mighty armies with a few individuals. Instead, Henry leaped on stage with brandished sword, and exhorted his audience, "Once more unto the breach, dear friends, once more." The ranks of the English host swelled as they rarely do in a stage performance. And we listened enthusiastically to the glory that was ours on Crispian's Day. The lines of the Chorus were taken over in each case by an actor who had been in the previous scene, with Henry uttering the prologue. The effect was not without merit, for instead of a neutral Chorus swooping in and out, the actor—*ex persona*—seemed to share his participation in events directly with the audience.

In November, 1956, The Library Theatre offered a production of *The Tempest*. Scase's alterations in this play were mainly visual. As the curtain rose, Prospero was revealed on a height casting a spell (in mime) over the seas. This device immediately made it evident that this was to be a play of magic. Then, in accordance with the text, the action shifted to the ship-board scene. But as the storm roared and the mariners struggled with ripped sails and dangling rigging, the magical note again was introduced by momentary appearances of Ariel in the semi-darkness, conjuring wind and waves. Then all merged into blackness until suddenly Prospero's enchanted island presented itself.

The opening visual device of momentarily pin-spotting Prospero casting his spell gave the plot an added tightness, for, thus the opening and closing scenes revealed Prospero in his dual role of master magician and regal duke. The device also served to establish him as the controlling force. In a further effort to keep a tight plot (as well, probably, as to avoid hiring additional actors for a minor scene), Scase cut the fourth act masque, which, as a later insertion in the original text, can be excised without loss.

What the Scase approach to textual alteration proves is that there is legitimate ground for making changes in the plays without resorting to cleverness for its own sake. These changes, when handled imaginatively, can overcome the lack of personnel in a small company or the limitations of the usual conventional proscenium stage. And such changes can make the plays more meaningful to modern audiences without giving ulcers to any Shakespearean scholars who may happen to wander into the theater.

## 'Zounds!

The British Council recently asked the Marlowe Society to record a series of Shakespeare's plays.



## LANDMARKS OF CRITICISM

Marvin Felheim Visiting Fellow, The Shakespeare Institute

G. Wilson Knight, "On Imaginative Interpretation," Chapter I of *The Imperial Theme*, 1931.

The concern here (the Roman plays, *Hamlet* and *Macbeth*) is for "life" themes and the related imagery of brightness and joy. Once again Knight rejects "logical analysis of plot and subtle psychologies of 'character'" in favor of "the imaginative consciousness."

First, he sets up the Shakespearian "values": those "positive qualities in man, those directions taken by human action which to the imaginative understanding clearly receive high poetic honours throughout Shakespeare"; in the "sombre plays" (such as *T and C*, *Othello*, *Lear*, *Timon*) there were two main values: war and love. Further, nearly all the plays before *Hamlet* were either war-plays or love-plays: such is the basic simplicity of the Shakespearian universe. Now, however, Knight would like to indicate "a certain expansion" of these themes.

War is "too limited a label." In its expanded usage, it includes the "kingly ideal . . . honour . . . soldierly . . . order . . . and ceremony," all of which may be classed as "earthly" values. Henry V is, of course, the most splendid example of "kingship"; as such, he is deeply religious, supreme in wisdom and, above all, successful in action. The main stress, however, is on "order," particularly as it is embodied in the king; in turn, the king celebrates order in ceremonials (or "world-glory"); this symbolic equation of an ideal concept, order, with a physical reality, ceremony, has a parallel in the often-expressed relationship between love and wealth, represented as jewels or gold.

In the history plays the major contrast is between order and its opposite, tempests; in the romantic comedies, the opposite of tempests is personal love. The histories show unity in the state as the ideal (honour, noble kingship, righteous war); the comedies are set in magic lands—Illyria, Arden, Belmont—of the soul's longing. Knight insists that romance in Shakespeare is always close to religion; friars are pivotal figures and chapels are significant locations in the comedies. And "this religion is Roman Catholic."

These values are variously handled in the early plays: "they are contrasted, associated, opposed in conflict, blended in harmony." But in "the sombre plays" these values are attacked by negations: hate, evil, death. Although they may appear earlier (e.g., *H VI*, *Titus*), "not until the period introduced by *Hamlet* is there a prolonged and careful analysis of these negative forces." In these plays, "kingship, warrior-honour, and love are positive forces, grouped together and often related to 'order.'" The negations oppose them. A different pattern is observable in the Roman plays, where "positive forces" conflict with each other ("honour" and "love" in *Julius Caesar*; in *Coriolanus*, love—mother, wife, maiden—saves Home from warrior-honour exaggerated to the danger point; and in *A and C*, love is again victorious over warriorship, honour and imperial responsibility).

"By such considerations of 'value' must we attempt to interpret" the tragedies. For "Shakespeare plays many variations on certain universal ideas, certain symbolic images. There is re-grouping and re-arrangement but essentials persist." Such essentials, however, will be apparent only to "imaginative interpretation," the "fatal" barriers to which are (1) "to devote excessive attention to 'characters'"; (2) to judge by "intentions" ("Ethical criticism judges a man by his intentions, in literature or life. Imagina-

tive criticism judges rather by results, by the tree's fruits, not its roots."); (3) to forget theatrical "simplicities" ("in the theatre . . . we see things as light or dark, happy or sad, peaceful or turbulent . . . so, we should keep as close as we can to the visual or aural imagination").

"There is a 'good' and an 'evil' in the world of the imagination": the "good" is "aural" (musical as opposed to tempestuous) or "visual" (light as opposed to dark); sometimes, as in *Macbeth*, the imaginative evil will correspond with the ethical, but in *Hamlet* the Ghost theme is dark whereas the Ghost himself enlists our ethical sympathies. Yet both the Ghost and Hamlet are "dark forces." On the other hand, Cleopatra is compounded of "light"; "in the language of imaginative interpretation" she is "wholly good": "she and her play are aureoled in completeness, assertion, brightness, all things positive and happy. Hamlet, to the imagination, becomes 'evil,' unhappy, negative and dark. Such is our ethic of the imagination."

Imagery is the device used to emphasize these main "values." "Images from nature abound" (sun, moon, stars, mountains, etc.) "and are very exactly used. Nature and animal references are generally our readiest approaches towards understanding of a play's dominant colour and note." On the "human plane," feasting and disease are significant. Such "effects" (the imagery) operate in the atmosphere, the actions and the characters of a play and provide an over-all "complex pattern." Of all, "music" and "tempests" are "the most important symbols"; "their interplay is the axis of the Shakespearian world." They express the most fundamental opposition: conflict and concord; evil and love; death and life. Moreover, when human forms become Protean or kaleidoscopic, they remain "changeless metaphysical realities," through which "we see into the heart and essence of Shakespeare's work."

## Una M. Ellis-Fermor (1894-1958)

One records with deep regret the death of Una M. Ellis-Fermor, Hildred Carlile Professor of English, University of London, Bedford College. Her career was marked by many awards and honors and she was characterized by literary and artistic gifts, sound scholarship, and competent and friendly attention to academic duties of every kind. Her interest was in drama—Marlowe, Jacobean Drama, the Irish movement and Ibsen—but was permeated by Shakespeare, on whom she did excellent work. She was general editor of the Arden edition of Shakespeare. Her *Frontiers of Drama* (1945) is an outstanding study of the dramatic principle. She possessed the rare ability to form sound generalizations in the area of aesthetic feeling and to use these as bases for the higher levels of abstraction. She has a firm place in scholarship, and will be remembered also for her beauty and goodness.

—Hardin Craig, University of Missouri

## Eternal Love

For thirty-eight years a former cab driver in Verona has been showing romantic lovers and tourists the "Tomb of Juliet," asking them to hold hands over the grave and "say something sweet." Although there is no body in the grave and the house was built behind a medieval facade some decades ago as a "tourist lure" over 30,000 visit the "shrine" annually. And another ten or fifteen daily write letters in human blood as well as ink requesting advice from Juliet. Ettore Solimani, now retiring, answers them all and signs the letters "Juliet's secretary." The Oliviers have been among the notable visitors. Barbara Hutton has come on several occasions, each time with a different husband.

Adapted from *Parade*, March 9, 1958

Princeton

UNIVERSITY PRESS

Preface to *Othello*

By HARLEY GRANVILLE-BARKER

A paperback reprint taken from Volume II of *Prefaces to Shakespeare* by Mr. Granville-Barker, of which *Theater Arts* said, "Each of the prefaces is a probing analysis both of the play and of the main problems of its staging in Elizabethan and modern times."

160 pages \$1.50

Dramatic Providence in *Macbeth*

By G. R. ELLIOTT

A Study of Shakespeare's Tragic Theme of Humanity and Grace

By means of a scene-by-scene analysis the author shows how the action in *Macbeth* turns upon the religious distinction between remorse and repentance. Sudden conversions are a marked feature of Elizabethan drama, and Professor Elliott reveals how the ever-present possibility that *Macbeth* may be converted from self-centered remorse to Christian repentance provides dramatic suspense.

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## CURRENT BIBLIOGRAPHY

**William F. and Elizabeth S. Friedman, *The Shakespearean Ciphers Examined*, New York, Cambridge University Press, 1957, pp. 303, \$5.00.**

Although as early as 1888 specimens of Donnelly's *Great Cryptogram* had been called by Professor Masson "miserable drivel, ending in a tissue of arithmetical conundrums which would be hissed even in Bedlam," there have been many who have placed some faith in cryptographic evidence that Bacon was the author of plays.

The Friedmans have done the impossible; they have written a definitive book on Shakespeare! The day of the cryptogram is now over; for a heretic to base his beliefs on a system exposed by the Friedmans would be ludicrous; to attempt to devise a new one extremely foolhardy.

With apparently painstaking joy the authors have gone through bilateral, arithmetical, dial, machine, string, acrostic, and anagrammatic systems and exposed the logical fallacies in each, never failing to use the heretic's own system to parody the work.

Perhaps one of the most ingenious of the living Baconians is Edward D. Johnson who has been kind enough to send us some of his fascinating if not always credible literature. Mr. Johnson in his *Francis Bacon's Cipher* defies others to use his system to find such Baconian evidence as he has, by accident. The Friedmans take the dare and find a message by Johnson's own system reading "No kidding, Francis Bacon: I wrote these plaies!—Shakespeare." And so it goes; each is exposed, each is parodied.

No thinking Shakespearean ever put much faith in such systems before, but now we have but to reach for the Friedmans' book and there is nothing more to be said. They show how false logic is used and spelling is changed at will; how heretics spelled phonetically what made no sense otherwise, made and broke rules to suit their convenience, started with a message and found it, treated the same letters in different ways to suit themselves, found messages with no linguistic validity, used no unambiguous rules or specific keys, worked with evidence such as the inconclusive gravestone and English editions of Bacon's work not translated until Bacon was dead twenty-two years, etc., ad inf. So now there is an end to compound anagrammatic acrostic and acrotelistic ciphers. Read the book. The rest must be silence.

The authors of this fascinating book are no mere amateurs at the cipher breaking business. They have been breaking codes since World War I. In WW II Col. Friedman headed the cryptanalytic bureau that cracked the famous Japanese "Purple Code." For this and for giving to the government inventions which could not be patented for reasons of national security, the Colonel became one of the few men to win both presidential decorations: the Medal for Merit and the National Security Medal. In 1956 he was awarded \$100,000 for his inventions by a special congressional bill. Mrs. Friedman holds an honorary degree of Doctor of Laws. The authors therefore speak with supreme authority.

**Dale Underwood, *Etherege and the Seventeenth-Century Comedy of Manners*, New Haven, Yale U. Press, 1957, pp. 165, \$4.00 (Vol. 135 in Yale Studies in English).**

Etherege is the central figure—the Comedy of Manners the theme. Shakespeare's *LLL* and *Much Ado* are briefly discussed. "Wisdom and blood combatting" are consistent themes and they make for comic situations. "The denier or scorner of love becomes its victim," and "the fall from hubris is a comic mocking and exposure of oversimplified convictions concerning man's nature and an awakening to the paradoxes, inconsistencies, strengths, and weaknesses to which man by his nature is heir." But love catches up to the characters and the reversal is enriched by a full awareness within the characters themselves of the inconsistencies of their position.

**Paul S. Conklin, *A History of Hamlet Criticism 1601-1821*, New York, Humanities Press, 1957, pp. x-176, \$3.75.**

Professor Conklin of New Mexico College of Agriculture and Mechanic Arts indicates as his main object "to investigate the growth of *Hamlet* criticism from its beginnings through the year 1821. I shall concern myself primarily with the character of Hamlet himself, and his place in the play." His data are of three sorts: allusions to *Hamlet* which "are found all through the Seventeenth and Eighteenth centuries"; comment "that is definitely theatrical in quality," and "which sets forth Hamlet as an histrionic figure"; and finally and of most importance, that body of critical material "in which there is a conscious effort to set forth a critical philosophy, or a more or less comprehensive discussion of Hamlet's character." Professor Conklin concludes that to the 17th Century Hamlet "was an eloquent talker . . . the foremost character on the Elizabethan stage . . . a more primitive and Kydian avenger than we picture him." In the 18th Century theatre he became, as a result of rationalism and sentimentalism, "a different, more 'human' Hamlet," but "more potent" still "than any who could be met with in the study." In formal criticism to 1770 Johnson's sturdy empirical instinct helped him to enjoy some things that he could not rationally condone, but after 1770 rationalism gave way a bit to an understanding that "on the stage these jarring elements blend into a histrionic representation that is 'agreeable and striking'." George Steevens begins to suggest that the imperfections of Hamlet are his tragic flaw, but William Richardson first began the "Psychologizing" of Hamlet's character. The study concludes with an evaluation of French and German contributions to *Hamlet* studies.

**The Taming of the Shrew, ed. by Margaret Webster, *The Laurel Shakespeare*, Francis Fergusson, Gen'l Ed., Dell, pp. 191, 35c.**

This newcomer among Shakespeare texts is a well printed large type edition using a revised version of the text prepared by Charles J. Sisson in 1951. Full names of the characters are printed on separate lines. Lines are numbered in fives according to the Globe edition. A brief Introduction to the play by General Editor Fergusson assigns the play to 1592, discusses its theme, characters and sources, relates it to the *Commedia del' Arte*, and discusses it as anticipation for Beatrice and Benedick in *Much Ado*. Suggestions for Further Reading presents a brief Bibliography, and a note on the text indicates some of the changes in the present text. Margaret Webster supplies Director's Comments on staging "The Taming of the Shrew" which give a brief stage history, discuss its popularity, provide thumb-nail characterizations as hints for directors, and give advice to directors on the treatment of the "Sly" scenes. A twenty-six page essay on Shakespeare and His Theatre by the General editor presents a biography of Shakespeare and a bird's eye view of his work (apprenticeship to 1594, Growing Mastery to 1599, Maturity to 1608, Synthesis and Serenity to 1616), his Theatre, and his success in the modern stage. A general annotated Bibliography and a Glossary complete the volume. There are no footnotes.

## Shakespeare's Birthday

Every year Herbert W. Simpson—a printer whose work is of the highest artistic merit—issues a birthday greeting for Shakespeare. This year an attractive folder and two colored inserts have Ophelia's mad songs for their theme. It might be that Mr. Simpson (214 Sycamore St., Evansville 5, Ind.) has some spare copies.

**Harold S. Wilson, *On the Design of Shakespearean Tragedy*, Toronto, University of Toronto Press, 1957, pp. viii-256, \$5.00.**

Professor Wilson of the University of Toronto begins his study by eliminating *Richard II* and *Richard III* as belonging properly to the history series, and including *Troilus and Cressida* among his ten remaining tragedies. *R&J*, *Hamlet*, *Othello*, and *Macbeth* he considers among "the order of faith," the remainder among "the order of nature." Concluding that Shakespeare deliberately chose to divide his tragedies in this way, Professor Wilson suggests that with the four "faith" plays Shakespeare "had all but exhausted the possibilities of tragedy" in a Christian frame and turned to "a different realm of tragic experience, the realm of purely human events," that of "nature."

The method of Professor Wilson's investigation is to describe the movements among the plays in Hegelian terms: "thesis, antithesis, synthesis," and after chapters of intensive individual investigation, he concludes that "in the two greatest of his tragedies," *A & C* and *Lear*, "the value that emerges ultimately . . . is the value of human love." Moreover, the Christian faith reflected in all his plays "is the basis of everyday Christian morality." There are two appendices, separate notes, and an index.

**Kenneth Muir, *Shakespeare's Sources, Vol. I, Comedies and Tragedies*, London, Methuen, 1957, pp. 267, \$3.50.**

Describing as his purpose to find out what the sources really were, how Shakespeare departed from them, and in what ways he made use of them, Professor Muir of the University of Liverpool proceeds to demonstrate that in *Midsummer Night's Dream*, for example, Shakespeare depended on 10 sources, "although there was probably no comprehensive source." "Only with the interlude of *Pyramus and Thisbe*," Professor Muir believes, "can we be certain what the sources actually were," and so he concentrates his attention on a fairly exhaustive analysis of these. He concludes that although all the versions of the story Shakespeare had ever read might have "coalesced in his mind, the evidence suggests he consulted them during" the writing of *MND*. He discerns six purposes of the *Pyramus and Thisbe* interlude: to show that lovers cannot rely on magic to save them from irrationality; to arouse laughter; to show that *R&J* was an unsatisfactory tragedy; to amuse by burlesque; to reflect on the relation of life to art; and to provide "a kind of anthology of bad poetry."

The book includes a helpful introduction, a discussion of twenty plays, a useful summary of main and subsidiary sources, a brief discussion of several other plays by way of an appendix, and an index.

**George Henry Lewes, *On Actors and the Art of Acting*, New York, Grove Press, 1958, pp. 237, \$1.45.**

Critics have admired the critical work of George Henry Lewes for many years. Shaw felt that Lewes anticipated him "in his free use of vulgarity and impudence" when they were necessary. Harold Clurman found his criticism valid after eighty years although most dramatic criticism is "unreadable forty-eight hours after the opening of the play," John Gassner considered it "indispensable to the study of the theatre." Although Lewes has been considered with Hazlitt and Shaw among the great critics, the unavailability of this out of print volume made consideration difficult. Lewes saw Kean in 1825 and Salvini in 1875. There are chapters on the Keans, Macready and others. Chapter IX, "Shakespeare as Actor and Critic," makes the thesis that while Shakespeare was probably "an indifferent actor . . . he was certainly a penetrating and reflective connoisseur." He saw actors "mistaking violence for passion, turbulence for art and he bade them remember the purpose of playing, which was to hold the mirror up to nature."



**Arthur E. Baker, A Shakespeare Commentary, Frederick Ungar Pub. Co., N. Y., 1957, 2 vols., pp. 1-482, 483-965, \$15.00.**

These two volumes, a republication of the originals published in 1938, cover 15 plays: *J.C., As You Like It, Mac, Temp, Hamlet, King Lear, King John, M. of V., R II, 1-2 H IV, HV, 1-2-3 H VI*. Commentaries on the plays are arranged under various headings: Date of writing and Publication; Source of plot, (with frequent quotations from them and appendices which give numerous excerpts: *Lear* for example has six, *The Tempest*, seven); Outline of the Play (33 pp. for *IH VI*) with numerous quotations; Scene of the Play, after which comes a series of notes—alphabetically arranged on characters, place names, and miscellaneous items of interest. Comments on the historical characters point out Shakespeare's variations from actual history. A genealogical table of English Kings from Edward III to James I is tipped in at the end of Vol. II.

Although much of this material is available to those who have Sugden's *Topographical Dictionary*, French's *Shakespeare's Genealogica*, Thompson's *Shakespeare's Characters*, A *Historical Dictionary*, Stokes' *Shakespeare Dictionary* and good annotated editions of Shakespeare, the large type, format, and handiness of these volumes makes them fairly desirable. The volumes are factual only; critical comments are virtually non-existent.

**Derek Traversi, Shakespeare from 'Richard II' to 'Henry V', Stanford, Stanford University Press, 1957, pp. 198, \$4.25.**

A unity of conception is discernible in these four plays, according to Mr. Traversi, as the anointed king is overthrown by Bolingbroke, who rules as a usurper until his son succeeds in consolidating a new, more confident, political order. "The Prince and Falstaff represent contrasted poles, upon whose clash and subsistent interrelation the conception which animates these plays finally turns." The rejection of Falstaff and his gang is "the necessary external consequence of his acceptance of his royal vocation"; he must visibly turn away "from the 'misrule' which is the supreme enemy of true kingship." Having done this, Hal as Henry V is able "to lead a nation from which the figure of 'riot' has been finally expelled to his victorious enterprise in France."

The reader comes to admire the dedication of the young king, even as he discerns the limits of "the range of emotions which he is capable of feeling." But even as we admire Henry's "dedication to his chosen ends, a certain coldness takes possession of us" as it did "the limbs of the dying Falstaff; and we too," as we study virtue rewarded by success, "find ourselves in our own way 'babbling of green fields.'"

**Peter Cole, ed., A Handbook for the Amateur Theatre, N. Y. Philosophical Society, 1957, pp. xxiii, 424, \$12.50.**

Though written in England, this book is valuable for American amateurs as well. Chapters deal with all aspects of theatre management from playwright through make-up, music, etc. A chapter on Drama Festivals will interest possible participants. The wide popularity of Shakespeare among amateurs is well documented in the section on Amateur Theatre in Great Britain. Shaw frequently chose Shakespeare when he went to amateur theaters. He deplored Oxford's long rehearsals for a boat race while its Dramatic Society devoted three weeks to *Romeo and Juliet*. To play Shakespeare without proper technical skill and vocal power said Shaw "is, frankly, to make an ass of oneself." Elsewhere Shaw commented that he had heard Shakespeare better read by a Shakespeare Reading Society seated like minstrels on a lecture platform than at an expensively mounted and superlatively dull Lyceum version by Sir Henry Irving.

### The Iron Curtain and Shakespeare

Last year at their annual conference at Bochum, the members of the Deutsche Shakespeare-Gesellschaft had decided to accept an invitation of the East German Government to hold this year's annual conference at Weimar, the Association's old seat. Not until Jan. 31st, 1958, did the committee learn that as a preliminary modification the East German Minister of Education had requested an alteration of the Association's statutes, i.e. that half of the committee members should be residents of the Russian Zone. This has created an entirely new situation which needs ample discussion by the committee members of whom 5/6th live in West Germany and whom it has been deemed impossible to call together at such short notice in order to arrive timely at so important a decision. It has been much regretted that thus the third attempt to meet in Weimar has failed again. The Association's next general meeting will be held in April 1959 at Bochum.

Ernst Kunstler, SNL Foreign Correspondent

### Rest, Perturbed Spirit

A report in *The Stratford-upon-Avon Herald* of April 25 notes that the Vicar of Stratford (Canon Noel Prentice) has refused to grant permission to open Shakespeare's tomb. The petitioner, Mr. Sydney Campion, barrister, author, and journalist, said he hoped to discover documents which would reveal the "true identity" of Shakespeare.

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June 24-29	24-MND	25-KND	25-H	25-H	27-MND	28-MND	28-H	29-MND
July 1-6	1-MND	2-MND	2-H	3-MND	4-H	5-H	5-MND	6-MND
July 8-13	8-MND	9-H	9-MND	10-H	11-MND	12-H	12-MND	13-H
July 15-20	15-WT	16-WT	16-H	17-MND	18-WT	19-MND	19-WT	20-WT
July 22-27	22-MND	23-H	23-WT	24-MND	25-WT	26-WT	26-H	27-MND
July 29-Aug. 3	29-MND	30-WT	30-H	31-WT	1-MND	2-MND	2-WT	3-H
Aug. 5-10	5-WT	6-MND	6-H	7-WT	8-MND	9-H	9-MND	10-WT
Aug. 12-17	12-MND	13-WT	13-MND	14-H	15-WT	16-WT	16-H	17-MND
Aug. 19-24	19-WT	20-MND	20-WT	21-MND	22-H	23-WT	23-MND	24-H
Aug. 26-31	26-H	27-WT	27-MND	28-WT	29-MND	30-H	30-WT	31-MND
Sept. 2-7	2-WT	3-MND	3-H	4-MND	5-WT	6-KND	6-H	7-WT
Sept. 9-14	9-WT	10-H	10-WT	11-MND	12-MND	13-H	13-WT	14-MND

CURTAIN—Hamlet, Evgs. 8:00; Mats. 2:30. MND & WT, Evgs. 8:30; Mats. 3:00.

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## Digests of

## CRITICAL REVIEWS

Sarah Henderson, Gallaudet College

**Dickey, Franklin W., Not Wisely But Too Well. Shakespeare's Love Tragedies. San Marino, California, The Huntington Library, 1957, \$5.00.**

"This carefully constructed and well-written book presents a thesis . . . worthy of consideration . . . that Shakespeare in *Romeo and Juliet*, *Troilus and Cressida*, and *Anthony and Cleopatra* is dramatizing the progress of lovers from happiness to wretchedness in accordance with the Renaissance view that 'ungovernable passion breaks the universal moral order' . . . Dr. Dickey gives the views on love of a large number of writers from Ficino to Calvin. Though he recognizes that these many moralists differ among themselves . . . he is convinced that 'to love extremely, procurest eyther death or danger' . . . the real question is not whether all Renaissance writers on morality accepted these conventional attitudes but whether Shakespeare's love dramas embody them. Dr. Dickey assures us that they do . . . the major weakness of this study . . . [is that of moral generalization.] No moral generalization . . . makes sense when applied to Shakespeare's love dramas."

Vernon Hall, Jr., *Renaissance News* (Spring '58) 31-3.

**Myers, Henry Alonzo. Tragedy: A View of Life. Cornell University Press, 1956, \$3.50**

" . . . near the center of Myers' thought is the idea that the tragic hero is inevitably a man who goes to extremes, who suffers for his extremity of action, and who would in truth not wish to escape suffering by being other than he is . . . As he develops his theory of tragic extremes, Myers is so far from offering a picture of universal incomprehensibility that . . . [he delineates] a special order of justice . . . For Myers the most meaningful thing about tragedy is its revelation of justice, and the most meaningful thing about the justice revealed is an inevitable equivalence between good and evil . . . we attain to what Myers thinks is the Shakespearian vision [by] the perception that each individual man is fated to experience a just balance between good and evil . . . and that the tragic hero knows these poles through extremes of experience but is nevertheless united with all men in a common fate of knowing them . . . [Myers] moves to amend the [Aristotelian] definition of tragedy. *Catharsis* goes by the board . . . and a sense of an order of justice takes its place . . . Thus pity and fear in the tragic context . . . must be replaced by a scheme of justice startling in its restricted simplicity . . . The equivalence, or balance, of good and evil within the individual . . . has no likeness in the outer universe but only . . . in other individuals . . . In such likeness lies the whole of universal justice. Myers . . . does not think of this . . . as reducing what has . . . been larger . . . he finds a true sufficiency of universality in the democratic ideal . . . He is a significant expression of one side of our modernity . . . Inevitably the book suffers somewhat because Myers himself did not have its final shaping."

Willard Farnham, *Shakespeare Quarterly* (Winter '58) 59-61.

## Notes and Queries

In Shakespeare class we were discussing the Seven Ages of Man speech from *As You Like It*. As we read the passage about the infant "Mewling and puking in the nurse's arms," a student raised her hand. "In my edition," she said, "it's not *mewling* but *mewing*." "You must have the expurgated edition," I found myself saying. "They've taken the 'el out of it."

Norman Nathan, *Utica College*  
Which reminds us that when students write the "h" into Antony's name we tell them, "Don't you know that Cleo knocked the 'h' out of Anthony!"

Which further reminds us that we have long wondered why Rowe *did* knock the "h" out. The Folio prints it *Anthony* throughout, although in *Julius Caesar*, it is *Antony*.

**Cairncross, Andrew S. The Second Part of King Henry VI. (The Arden Shakespeare.) London, Methuen, 1957, \$4.50.**

" . . . an eminently serviceable edition . . . a workmanlike job [with] a collation of the quartos, the first folio, and significant later editions . . . full and useful notes . . . the Appendix [reprints] the relevant sections of Hall's *Chronicle* . . . The volume . . . can be commended to the hands of students. Scholars will be attracted to the material in the Introduction . . . the editor . . . contributes fresh, pertinent, and provocative ideas to the discussion [of the variant texts.] . . . Perhaps the most significant conjecture is the theory that a 'bad' quarto, heavily annotated, served in certain passages as printer's copy for the folio . . . Some critics will find the fifty-page Introduction inadequate for the many problems that are raised by this play. It is to be hoped that Mr. Cairncross will be able to expand some of his arguments into separate studies and convince those who must remain sceptical."

George Walton Williams, *Mod. Lang. R.* (April '58) 236-7.

"Textually 2 *Henry VI* is the most important volume yet to appear in the New Arden . . . The general principle of quarto copy for various Folio texts is not new, but . . . Mr. Cairncross has significantly broadened its application . . . His suggestion of censorship to explain those passages in the quartos which [differ from the Folio] is naturally . . . debatable . . . [It is, however,] the most satisfactory explanation yet presented . . . Mr. Cairncross gives considerable space to a discussion of the revision vs. mutilation theories. The early . . . revision theory he deals with briefly in a paragraph . . . extraordinary in its . . . inaccuracy . . . an excellent examination of the position of Johnson, Malone, Alexander, and Wilson [follows.] Mr. Cairncross seeks a harmony of Alexander and Wilson . . . [He] takes issue, rightly I think, with Professor Wilson's insistence on Grafton as the principal source for 2 *Henry VI* . . . It is fascinating to watch Mr. Cairncross applying his theory of copy-text. Some of his restorations are really excellent."

G. Blakemore Evans, *Shakespeare Quarterly* (Winter '58) 61-3.

**Nicoll, Allardyce. Shakespeare Survey 10. Cambridge U. Press, 1957, \$4.00.**

"No initial expectations concerning a volume centered on the Roman Plays would prepare readers for . . . [the] emphasis on *Titus Andronicus* . . . the serious attention . . . is welcome; in recent years we have come more and more to value *Titus* for its clues to Shakespeare's later development. Indeed, the best piece in this volume (T. J. B. Spencer's . . .) contains a very plausible argument that *Titus* is paradoxically 'a more typical Roman play, a more characteristic piece of Roman history, than the three great plays of Shakespeare which are generally grouped under that name.' . . . In his useful retrospect of this century's studies of the Roman Plays, J. C. Maxwell brings the various theories on the authorship of *Titus* into focus . . . Another question . . . is the extent of Senecan influence . . . Waith is concerned to show how little *Titus* owes to the Senecans . . . Hill tackles the authorship problem head on by exploring the stylistic characteristics of *Titus* . . . Spencer's superb commentary on Shakespeare's perceptive evocations of Roman history does much to provide a background against which the importance of *Titus* more clearly emerges. . . ."

Robert G. Shedd, *Mod. Lang. N.* (Feb. '58) 121-5.

## And Business is Fine!

At the 394th Birthday celebration in Stratford on April 23 Earl Atlee proposed the toast of "The Immortal Memory" and declared that Shakespeare was "Britain's great export."

## Review of Periodicals:

## SHAKESPEARE'S MEANING

"When one of Shakespeare's characters uses a word, or phrase, in a sense which we cannot with certainty define," the Elizabethan pronunciation may offer a clue. Hilda Hulme thus examines three passages: "Let him be made an Overture for th'Warres" (*Coriolanus*, I.ii.46); "And either the deuill, or throwe him out" (*Hamlet*, III.ii.169); "A whole Armado of conuicted saile" (*King John*, III.ii.2).

For "Overture" Hulme suggests "ovator," which words "could be sounded alike by most speakers in London and the south of England in Shakespeare's time." Rider's *Dictionary* (1626) cites: "Ovator . . . Hee that triumpheth," a meaning central to this passage.

Rejecting the claim "that some word has been omitted after either in the Second Quarto text of 1604," Hulme suggests *either* be taken "as a three-syllabled verb, with the meaning 'make easier.'" Cotgrave's Dictionary, for example, (1632) employs "eeth" in translating *Facile*.

"Conuicted saile" "should be printed 'convected'" with the meaning "assembled." The usually accepted sense, "defeated, vanquished," is "in keeping with the general dramatic situation," but is "not appropriate to the immediate linguistic context." A whole Armado is not *conuicted* in the sense of "vanquished." ["Three Notes on the Pronunciation and Meaning of Shakespeare's Text," *Neophilologus*, Aflevering 4 (1 October 1957), 275-81.]

## Vandalism at Stratford-upon-Avon

Using an antique sword displayed at the Picture Gallery of the Shakespeare Memorial Theatre, vandals slashed the portraits of Dame Genevieve Ward by H. G. Riviere, The Three Witches, by Henry Fuseli, Hubert and Arthur by Northcote, and Ada Rehan as Katherine by E. Gregory. Repairs were estimated at about \$300. Mud and sand were forced into the telephone coin box. Over \$500 worth of damage has been done at the Avonbank Gardens in the past year. Mr. George Hume, General Manager of the Theatre, told a reporter that "American films which idealized violence had been partly responsible for the desecration."

## For \$30,000

On April 7th two contestants on the TV program *Twenty-One* were tested on three Shakespearean quotations. They were told that death was the occasion for memorable speeches. Name the character who speaks and the character whose death is the occasion for the words: 1) Life's but a walking shadow . . . 2) And flights of angels sing thee . . . 3) This was the noblest Roman of them all. The commercial on the same program had Antony wooing Cleopatra because she had a "Toni" permanent and Cleopatra mad about Antony because he was an Aqua-Vela shave-lotion man. On June 16 the same procedure was applied to *Romeo and Juliet*.

## Origin of Birthday Celebration

Although history records many Birthday celebrations at Stratford, the current April 23rd celebrations were developed from the inspiration of Mr. Laffan who, as Headmaster of King Edward VI school, organized a procession of students to the Church in 1892. Their school paper, *The Stratfordian*, says that in 1893 other townspeople joined the procession.

The Headmaster and boys still lead the procession though the local gentry are proud of their native son. But newspaper accounts of the 1958 celebration indicate that Chairman Levi Fox's request that homeowners along the parade route decorate their homes with flowers and flags went almost unheeded.



## JUNIUS BRUTUS BOOTH

Philip Highfill, Jr., George Washington University

Junius Brutus Booth, b. May 1, 1796, in London, was the son of a libertarian lawyer who liked to trace a connection to John Wilkes. Our Junius early showed love of freedom of a different sort; his father is said to have paid 30 pounds to a woman over a matter of paternity when Booth was "not quite fourteen." He may have attended Eton, but certainly rejected law, painting, and the sea before repairing to the stage in 1813. He first appeared professionally with strollers at Deptford. He accompanied John Penley's itinerants on a miserable tour of the Low Countries in 1814, contracting a liaison or marriage with one named either Agatha Delanoir or Marie Christine Adelaide Delancy. He deserted her after she bore two children.

Success as Sir Giles Overreach on the Brighton circuit earned him a try at Richard III at Covent Garden in 1817. His "line"—villains—was Kean's too, and immediately a contention arose between "Boothites" and "Keanites" stimulating to both careers. Kean persuaded him to Drury Lane for one of the notable Shakespearean performances of all time—Booth playing Iago to Kean's Moor. Said John Howard Payne: "In the jealous scene their acting appeared like a set trial of skill, and the applause that followed the end of each of their speeches swept over the house like a tornado." William Godwin declared Booth better than Garrick. In 1818, at Covent Garden, he first gave Shylock in a "Jewish dialect."

Mad old George III dying in 1820, the Chamberlain's restriction on the playing of *Lear* was removed. Booth played Tate's version to ecstatic plaudits, with Charles Kemble as Edgar and W. C. Macready as Edmund. Yet while *Lear* ran at Covent Garden three nights a week, Booth played, on the other three, the lead in a melodrama called *The Lear of Private Life*. "For weeks, the Cobourg was filled with . . . audiences, whose tears were an acknowledgment of the power of this master of passion."

In 1821, Booth married Mary Anne Holmes and sailed to America, landing at Norfolk. En-

gaged immediately at Richmond, he went on to New York, Boston, Philadelphia, and many Southern cities. In this summer he purchased a farm near Bel Air, Maryland, where he erected a log cabin, later an "Elizabethan" dwelling. Here his children, Junius Brutus, Jr., the unfortunate John Wilkes, and Asia Frigga, his biographer, were born. Life was rustically simple; he imposed vegetarianism on his family and would allow no animal to be killed.

Booth began a career as the foremost American Shakespearean, highlighted by his managership of the Camp Street Theatre in New Orleans in 1828; his appearance as Oreste in Racine's *Andromaque*, in French; his managership of the Adelphi in Baltimore; his playing of Othello with Edwin Forrest as Iago in 1831. He toured England, greatly applauded, in 1825-26 and in 1836-37.

Booth spoke French, German, Dutch, and Hebrew and was a student of Bible, Koran, Catholic theology, and occultism. He was only five feet five inches tall and had bowed legs. Unlike Garrick, he allowed his stature to limit his scope. He read *Coriolanus* superbly in private but would play it: "Two would seem absurd for one of my inches." This imaginary obstacle prevented more frequent performances of his success in *Othello* and *Macbeth*. Yet audiences under the spell of his matchlessly mellow voice and freezing glance forgot his size. A condemned felon even willed him his skull for use in *Hamlet*.

Booth was subject to fits of insane violence after 1832. In one of these he attacked his friend Flynn with an andiron, receiving in return a broken nose which marred his face and for two years ruined his voice.

In 1852 he and his son Edwin joined Junius Brutus, Jr., in California, bringing Shakespeare to rough audiences in Sacramento and San Francisco. Returning home, Booth played at New Orleans, then suddenly died aboard a Mississippi steamer on the way to Cincinnati. He is buried at Baltimore under a tall obelisk inscribed simply "Booth."

## RICHARD III ON RECORD

Franklin Behrens, Lehigh University

*Richard III*: sound-track recording; RCA Victor, LM 6126, 3-12".

Olivier's latest attempt at putting Shakespeare on the screen is an unqualified success. His Vista-Vision *Richard III* has been compared favorably with his *Henry V*, which has become the standard for all Shakespeare films. RCA Victor has seized the occasion to issue a sound-track recording of the film, and here the play meets with less success.

To begin with, the sound-track of any film is made to be heard while the film is being seen. The film, with its double appeal to sight and hearing, is a unit in itself. Any attempt to divorce one of its aspects from the other can only result in something that is, at best, incomplete. In listening to a sound-track recording, the audience who has not seen the film or cannot conjure up the scenes with ease will be plunged into utter confusion at a great number of points.

The first problem is *Who is talking?* The cast of Olivier's *Richard* numbers forty-four (many of which are non-speaking roles). Even on the screen, the viewing audience needs to be reminded by additional lines to the text who has just entered upon the scene. The listener simply has to recognize the voices. Olivier's crisp jabber, Bloom's faultless articulation, and Richardson's monotone are unmistakable. We get into trouble with the minor characters. Pamela Brown, who plays the interpolated role of Jane Shore, is listed among the leads and is on the screen throughout a great deal of the film. However, she has only four words to speak.

Another question that arises is *Where are they?* Shakespeare's *Richard* lacks the descriptive beauty of the later plays. When the Duncan of the Old Vic recording of *Macbeth* speaks

his famous lines about the summer sweetness of Dunsinane, the listener is afforded a wonderful verbal picture of the scene. In *Richard*, only the scene in the Tower and on Bosworth Field are clear to the listener who knows where the voices are supposed to be.

As for the speech itself, the prime feature of any spoken-word recording, the listener is acutely aware that this is "movie speech" (if such a term exists), which differs greatly from the slow-paced, carefully weighed speech of the legitimate stage. Most of the lines, particularly Olivier's, are spoken trippingly upon the tongue indeed. In the coffin scene, Olivier's jabber becomes all too often quite incomprehensible. One of Buckingham's lines is drowned out completely by the noises of the extras, of footsteps, and the rattling of props.

Furthermore, a good deal of this recording does not consist of speech at all. There are long passages of music which do not make for interesting listening in themselves, stretches of silence broken only by footsteps, or just plain silence. None of this would be too bad if the listener only knew what was going on. The film's most exciting sequence, the Battle of Bosworth, is the recording's weakest and most annoying feature. All that can be heard is an incompatible mixture of men shouting, horses neighing, steel clashing, and unmelodic battle music. In Olivier's recording of *Henry V*, William Walton's music succeeds in painting a vivid picture of the Battle of Agincourt, with the armor of the French knights sketched by dissonant chords on the piano and the sound of the arrows. In *Richard*, it is just so much sound and fury.

Trying to follow the recording with a text of the play will be of no use. Olivier has cut,

### Review of Periodicals:

#### TERRIBLE SICKNESS IN OTHELLO

*Othello* is a dramatic illustration of the terrible illness of meaninglessness, according to Norman Penlington of Michigan State University. "Fearing and concealing their essential meaninglessness," the leading men "are unwilling to face their empty selves." Instead they play roles: Roderigo that of "worthy but rejected lover"; Cassio, "loyal but disgraced companion"; Othello, noble warrior; "and Iago as a superman." All four "judge others by appearances in order to be similarly judged," whereas the women are able to "confront themselves as they are and life as it is."

Othello becomes a man who believes in honor, not for its own sake but "to give meaning to his life," who loves himself "disguised as Desdemona" admiring his deeds ("she loved me for the dangers I had passed"), who assumes a superiority which Iago discerns is "built on the sands of loneliness," and who uses virtues as "subjective means to give significance to his life," and therefore kills Desdemona "for honor and love." The tragedy of *Othello* then "arises primarily from a meaninglessness that ignores the natural and moral universe." At the same time *Othello* becomes a suitable topic for discussion in "the magazine of the Methodist Student Movement." ["The Terrible Sickness in Shakespeare's *Othello*," *motive*, XVIII:4 (January 1958), 14-15, 30-32.]

#### RACINE AND SHAKESPEARE?

David Klein of the City College of New York believes he has found an allusion to *Julius Caesar*, III, i, in Racine's *Les Plaideurs*, III, iii. But the passage he quotes, "*Pas une étoile fixe et tant d'astres errants*" from Petit-Jean's speech, stresses the inconstancy of the stars rather than the fixed quality of that "northern star" to which Julius Caesar compares himself in the speech Mr. Klein wishes to call a parallel. Furthermore, the reference to "*les Césars*" in Petit-Jean's next line concerns most generally the fall of great men, among whom Caesar could as well occur to Racine as to Shakespeare. ["Shakespeare in France," *Notes and Queries* (New Series) IV: 8 (August 1957), 336.]

#### CLUE TO "THE SCHOOL OF NIGHT"?

William Blissett calls attention to a passage in *Love's Labour's Lost*, V.i. 1-6, ("strange without heresy") which may involve a pun connecting the patron of Shakespeare's company, Lord Strange, with "the theory of the School of Night." However, since the pun can be interpreted in opposite ways, and may, indeed, not even have been intended, "until the School of Night controversy is settled, the sense of this line . . . must remain undecided." ["Strange without Heresy," *English Studies*, XXXVIII:5 (October 1957), 209-210.]

omitted and transposed scenes, lines, and characters to simplify his film version. In fact, he begins with the closing scene of 3 *Henry VI* ("Once more we sit on England's royal throne"). The famous opening monologue, "Now is the winter of our discontent," is joined with the latter part of Richard's *Henry VI* speech, "Aye, Edward will use women honorably."

And yet, in spite of all this, most of the film's excitement does come across on the record. The scenes with the messengers ("My lord, upon the western coast rideth a puissant navy") is particularly good, and the music provides a beautiful transition into the next scene (cut out in American showings of the film for some inane reason) in which Buckingham is led off to execution.

Sir John Gielgud reads Clarence magnificently. His dialogue with Olivier ("What means this armed guard?") is a masterpiece of confusion, forced optimism and disguised villainy.

To sum up, this album will be prized by lovers of sound-effects, Olivier, and Shakespeare's language. To the others, see the motion picture, and then decide about purchasing the recording.



## REVIEW OF PERIODICALS

### LOVE'S LABOR'S WON

The publication of T. W. Baldwin's *Shakespeare's Love's Labor's Won* prompts F. N. Lees to propose *As You Like It* as a candidate for the title. Its possible reference to the death of Marlowe ("strikes a man more dead than a great reckoning in a little room") make it possible that (as J.D.W. believes) the play was a revival of an earlier version with the missing title. In *As You Like It* Jaques is written in to suit the talents of Robert Armin as Touchstone. Furthermore, there are other similarities: 1) Four unsuccessful wooings in *LLL* are compared with four successful ones in *AYLI*. 2) References to the labors of Hercules are prevalent in each play. 3) Both plays are rural and have hedge priests, country bumpkins, wenches (Jaquenetta and Audrey who play similar roles), and the forced retirements in *AYLI* is contrasted with the voluntary ones in *LLL*. 4) Rosalind, who is somewhat similar to Rosaline, seems to be a commentator on both plays. The staging of the play in 1600 may have some reference to an earlier version, the old version, *LLW* having *As You Like It* for its subtitle in much the same fashion as *Twelfth Night* has "Or What You Will." The conclusion is "a very tentative one. It is made in the belief that no really convincing case has been made for any other play, and that it is always worth trying a fresh angle of approach. [*Shakespeare's Love's Labor's Won*, *Times* (London) *Literary Supplement*, March 28, 1958, p. 169.]

### KEAN'S SHAKESPEAREAN STAGING

Although Charles Kean is generally disparaged for his "emphasis on didactic antiquarianism and spectacular realism in staging Shakespeare," he nevertheless contributed to the advancement of theatre art, writes M. Glen Wilson in a well illustrated article. The box set, "a stage setting in which the attempt to represent an architectural enclosure is basically realistic," was a relatively new addition to staging technique when Kean assumed management of the Princess Theatre in 1850,—wigs and drapes being the conventional methods of stage setting. Beginning with a production of *Hamlet* on September 28, 1850, Shakespeare plays were presented until 1859. Evidence seems to indicate that Kean "was responsible for establishing the use of the box set in Shakespearean tragedy." Though the box set limited the size of the stage, the sets were nevertheless large. *Henry VIII*, I.v. had 153 actors on stage. A previous *Macbeth* had 66 on stage. Illusion of great size was accomplished by angling the walls so that they seemed to run off stage, raising the height of the ceilings, and continuing the side wall perspective at the back of the setting. Thus in his nine year management Kean was "largely responsible for . . . the evolutional development of the box set." In the *H VIII* before mentioned, the "Vision of Katherine" scene (IV.2) Kean established the regular use of limelight on the English stage. [*The Box Set in Charles Kean's Productions of Shakespearean Tragedy*, *The OSU (Ohio State University) Theatre Collection Bulletin*, V:1 (Spring 1958), 7-26.]

### TEXT-SOURCE OF RICHARD III

J. K. Walton's theory, accepted by Sir Walter Greg, that the Folio text of *Richard III* was derived exclusively from a corrected third quarto of the play, perhaps needs further examination declares Andrew S. Cairncross. A close analysis of coincidental variants between the texts of the Folio, Q3, and Q6, while supporting in the main Walton's theory, does not absolutely eliminate "the dependence of F on Q6 copy (to however small a degree). . . ." [*Coincidental Variants in Richard III*, *The Library*, XII (September 1957), 187-190.]

Ned B. Allen, University of Delaware; Barbara Alden, Geo. Washington Univ.; Nancy Lee Riffe, U. of Ky.; Gordon W. O'Brien, Youngstown Univ.; Peter J. Seng, Northwestern Univ.; Joseph H. Summerell, Columbia Univ. Grad. School; Gordon Ross Smith, Penna. State U., Bibliographer.

### ODI ET AMO

Behind every creative intelligence lies, perhaps, an "odi et amo," the artist's attitude toward his existence reflecting both his sense of the horror of life and an ecstatic awareness of the joys of living writes Peter Quennell. From this conflict possibly arises the state of mind that impels the artist to create: from the friction and tension of his ambivalent mood the artist seeks relief in the magical function of "making." The works of Baudelaire illustrate this conflict clearly, but it is also found in Tolstoy, who was obsessed by it all his life, and in Shakespeare, whose bursts of compassion are counterbalanced by his spells of misanthropy: he can neither accept the world as he finds it nor wholly reject the pleasure and pride of life. Yet toward the end of his life there must have been a slackening of tension; once the conflict had ceased to demand expression he summarily abandoned his talents. "The artist reaches harmony and unity by way of strife and inward discord." [*Odi et Amo*, *The London Magazine*, IV (October 1957), 36-46.]

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### "To Thine Own Self Be True"

Marvin Rosenberg of the University of California writes that Forrest's acting of *Othello* was powerful because it paralleled an affair in his own life. At the age of 42, in 1843, Forrest came into his hotel room to find his wife "standing between the knees of George W. Jamieson, an actor of low moral character, whose hands were upon her person." Subsequently, in spite of protestations of innocence, they were divorced. Forrest paid alimony after five appeals in eighteen years. When he began his performance of *Othello* which was to run for a trium-

### SHAKESPEAREAN COSTUMES

Admitting that no final answer to the question of the amount of fanciful and imaginative decoration used in Elizabethan costumes of the public stage may be supplied, Professor Douglas A. Russell of the University of Kansas City suggests that our notions that the Elizabethan public stage was more often than not dressed in standard Elizabethan garb ought to be revised. If masques by Inigo Jones were elaborately dressed, and if in plays with classical or near eastern settings "the public theatres provided certain fanciful costumes," why might not this embellishment carry over into other productions?

Professor Russell finds that Inigo Jones' sketches show just this process of embellishment on standard Elizabethan dress going on: fancy headdresses, intricately shaped tabs and stripes, mantles or fanciful drapings, elegant greaves and boots, all devices easily adaptable to the public theatre. He concludes that written descriptions of the fanciful qualities "go hand in hand with the fanciful poetic imagery with which Shakespeare sets his court scenes" in *MND*, *TN*, *WT*, and *Cymbeline*. [*Shakespearean Costume: Contemporary or Fancy Dress?* *Educational Theatre Journal*, X:2 (May 1958), 105-112.]

### HUMAN AND DIVINE JUSTICE IN MEASURE FOR MEASURE

In *Measure for Measure* writes Robert Orenstein of the University of Connecticut Shakespeare attempts to examine the forms, observances, and values which man imposes on his civic relationships; he portrays the social mode of morality which is the counterfeited (but only practicable) image of Divine Law and judgment. Human justice is portrayed against the uncorrupted backdrop of Divine Justice. In the Vienna of Isabella, Angelo, and Claudio, only human justice is possible—however far short it falls of the Ideal—and punitive law remains one of mankind's ugliest necessities. Shakespeare's problem in the play is to bring the characters to recognize the value of the expedient, where only that is possible, instead of hungering after the Perfect Justice which is out of human reach. It is to teach this truth that the Duke engages in his masquerade. His play-acting is directed toward utilitarian ends. At the end of the play "decency and common sense have triumphed over a fanatic attempt to stamp the insignia of an 'ideal' morality on intractable human materials." [*The Human Comedy: Measure for Measure*, *University of Kansas City Review*, XXIV (October 1957), 15-22.]

phal 69 days, he spoke to the audience and said that it is "not my cause alone, but yours, the cause of every man in this community." He pumped up his rage from his epigastrium and expectorated it upon his audience. "Thus perhaps he used the role to shed his private guilt." If his *Othello* was overshadowed by Salvini it was because there was too much of himself in the role. [*Othello to the life*, *Theatre Arts*, XLII:6 (June 1958), 58-61.]